

Ada Wood
2-6-68 L.
camera script

2317/9238.

BBC-1

Tx 67

DR. WHO and FURY FROM THE DEEP

(Series RR)

by

VICTOR PEMBERTON

Ep 1

Producer.....PETER BRYANT
Director.....HUGH DAVID
P.A.MICHAEL BRIANT
A.F.M.....MARGOT HAYHOE
Assistant.....PAT HUGHES
Floor Assistant..BARRY MARTIN

Designer.....PETER KINDRED

Vision Mixer.....DEREK KIBBLE

T.M.1.....SAM NEETER
T.M.2.....REG CALLAGHAN
Sound.....DAVE HUGHES
Grams,.....LAURIE TAYLOR
Crew.....EIGHT
Scene Sup.....JOHNNY GLASS
Special Effects....PETER DAY
 LEN HUTTON

Story Editor.....DERRICK SHERWIN

SATURDAY, 24TH FEBRUARY, 1968. STUDIO: D, LIME GROVE.

Camera Rehearsal...10.30-1.00
(with TK-6 from 11.30)
LUNCH..... 1.00-2.00
Camera Rehearsal... 2.00-4.00 approx.
Tea Break..... 4.00-4.30 approx.
Camera Rehearsal... 4.30-6.30
DINNER..... 6.30-7.30
Lineup..... 7.30-8.00
RECORDING..... 8.00-9.45

(VTM/6LT/43513.)

TRANSMISSION: SATURDAY, 16TH MARCH, 1968.

cast list

Dr. Who.....PATRICK TROUGHTON
Jamie.....FRAZER HINES
Victoria.....DEBORAH WATLING
Robson.....VICTOR MADDERN
Harris.....ROY SPENCER
Price.....GRAHAM LEAMAN
Guard.....PETER DUCROW (VOICE ONLY)
Maggie Harris.....JUNE MURPHY
Carney.....JOHN GARVIN
Chief Engineer.....HUBERT REES
Van Lutyens.....JOHN ABINERT
Chief Baxter.....RICHARD MAYES
Quill.....BILL BURRIDGE

NON-SPEAKING:

Guards DEREK CHAFFER
CHARLES FINCH
Technicians.....ROBERT PIERSON
BILL STRAITON
BOBBY BEAUMONT
VIC TAYLOR

technical requirements:

M.R. Crane;
Ped.
Ped.
2 Booms,
F.R., S.M.
3 Floor Monitors
12½ Peter Scott
8 Peter Scott
23 Murphy
27 Murphy

N.B. On Running Order, Page iii, Please delete:

18. INT. OXYGEN ROOM

& Please add:

18. INT. IMPELLER ROOM. CAM.3G, A1. Pg.39.

18A. INT. OXYGEN ROOM. CAM.2i, FR. Pg.41.

RUNNING ORDER for "DOCTOR WHO" - EPISODE 1.

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DESCRIPTION	D/N	CAST	CAMS/BOOMS	SHOTS	TAPE
OPENING TITLES + (ON FILM)			AMPEX CLOCK ON 4.		1
TELECINE 1. EXT. BEACH DUR: 5'27"	D	DOCTOR/ JAMIE VICTORIA	T.C.		
1. SCREEN		Gloved Hand	1A.	1-	2
2. INT. CONTROL HALL COMPOUND.	D	PRICE DOCTOR JAMIE VICTORIA ROBSON HARRIS GUARDS(NS)	1A, 4A, 3A, B1. 2A.	2-25	7
RECORDING BREAK					
3. INT. CORRIDOR.	D	GUARD MAGGIE	2B (Pushing 3's Cable); 3B, Stand Mic.	26-30	16
4. INT. CREW CABIN.	D	JAMIE VICTORIA DOCTOR HARRIS	4B, 1B, A1, 2C.	31-37	17
RECORDING RUN-ON					
5. REFINERY. CONTROL HALL	D	PRICE ROBSON HARRIS CHIEF ENG.	4C, 1C, B1, 3C, 3D, A2, 2E, T.	38-62	19
(5A. PIPELINE ROOM. ON MONITOR)		CARNEY	2D, Stand Mic.	(39)	19
RECORDING BREAK					
6. INT. CREW CABIN.	D	JAMIE DOCTOR VICTORIA	3E, A1, 2G.	63-	28
7. INT. CORRIDOR.	D	JAMIE MAGGIE HARRIS	1D, FR.	64-	29
8. INT. CREW CABIN	D	DOCTOR VICTORIA JAMIE	3E, A1.	65-	30
9. INT. CORRIDOR.	D	JAMIE DOCTOR VICTORIA	1D, FR.	66-	31
10. EXT. FRONT DOOR.	D	MAGGIE	4D.	67-	32
RECORDING BREAK					

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DESCRIPTION	D/N	CAST	CAMS/BOOMS	SHOTS	PAGE
11. HARRIS'S MARRIED QUARTERS D		MAGGIE	1E, B2, 4D.	68-69	32
RECORDING BREAK					
TELECINE 2. EXT. HARRIS'S PATIO. DUR: 38".	D	Seaweed	T.C.		33
12. IMPELLER ROOM.	D	HARRIS ROBSON VAN LUTYENS	4E, 3F, A3, 2H.	70-77	33
13. INT. COMPOUND.	D	As Sc.12.	1F, B1, 3F.	78-82	35
14. INT. CORRIDOR.	D	DOCTOR JAMIE VICTORIA	4C, FR.	83-	36
15. INT. COMPOUND. (MONITOR: CAM.2D.)	D	CHIEF BAXTER, PRICE.	1F, B1, 3D.	84-90	36
16. INT. CORRIDOR.	D	DOCTOR JAMIE VICTORIA	4C, FR.	91-	38
RECORDING BREAK					
17. INT. HARRIS'S MARRIED (1F ON PRICE.)	D	MAGGIE	4A, B2, 1F(ON PRICE)	92-93	39
18. INT. OXYGEN ROOM.	D	QUILL	2i, FR.	94-	41
19. INT. CORRIDOR.	D	VICTORIA HARRIS	2J, FR.	95-	42
20. INT: OXYGEN ROOM.	D	VICTORIA QUILL	1G, 3H, A4.	96-97	42
21. INT. CORRIDOR.	D	QUILL	2J, FR.	98-	42
21A. INT. OXYGEN ROOM.	D	VICTORIA	3H, A4.	99-	43
21B. INT. CORRIDOR.	D	QUILL	2J, FR.	100-	43
21C. INT. OXYGEN ROOM.	D	VICTORIA	3H, A4, 2J.	101-	43
22. INT. CORRIDOR.	D	DOCTOR JAMIE	4F, FR.	104-	44
RECORDING BREAK					
22A. INT. IMPELLER ROOM.	D	DOCTOR JAMIE ROBSON VAN LUTYENS CREW	1B, B3.	105-	44

DESCRIPTION	D/N	CAST	CAMS./BOOMS	SHOTS	PAGE
23. INT. PIPELINE ROOM.	D	DOCTOR JAMIE	31, B3.	106-	45
<u>TELECINE 3.</u> PIPELINE ROOM P.O.V. Dur: 32"	D		T.C.		45
24. INT. OXYGEN ROOM.	D	VICTORIA	21, A4.	107-	45
<u>TELECINE 4.</u> GRILL. Dur: 14"	D		T.C.		46
25. INT. PIPELINE ROOM.	D	JAMIE DOCTOR	31, B3.	108-	46
RECORDING BREAK					
26. INT. CORRIDOR.	D	DR. JAMIE	4G, FR? Stand Mic?	109-	47
27. INT. OXYGEN ROOM.	D	VICTORIA	3E, A4	110+ 111	47
<u>TELECINE 5.</u> GRILL Dur: 25"	D		T.C.		48
28. INT. CORRIDOR.	D	DOCTOR JAMIE	4C, FR.	112-	48
29. INT. CONTROL HALL.	D	ROBSON CREW	1F	113-	48
30. INT. IMPELLER ROOM.	D	ROBSON	2H	114-	48
31. INT. CONTROL HALL.	D	PRICE	1F	115-	48
32. INT. IMPELLER ROOM.	D	ROBSON	2H	116-	48
33. INT. OXYGEN ROOM.	D	VICTORIA	3H.	117-	49
END ROLLER			4	118.	49.

"DOCTOR WHO AND FURY FROM THE DEEP"

by Victor Pemberton

(AMPEX CLOCK On CAM.4)

OPENING TITLES

S.O.F.

SUPER SLIDE 1: FURY FROM THE DEEP

SLIDE 2: by Victor Pemberton

SLIDE 3: Episode 1.

FADE OUT

FADE UP:

TELECINE 1:

Ext. Beach. (Total duration (including Titles):
5'27")

TELECINE: EXT. SEASCAPE. DAY.

We see an open vista of sea
as we hear the sound of the
TARDIS beginning to
materialise. It comes into
view hovering slightly above
the waves then descends to
'sit' on the sea.

MIX TO:

TELECINE: EXT. SEA/BOAT. DAY.

We see the DOCTOR, JAMIE and
VICTORIA (who is now dressed
in a more contemporary outfit)
in the rubber boat heading
towards the shore.

MIX TO:

TELECINE: EXT. SEASHORE. DAY.

JAMIE and the DOCTOR are
hauling the rubber boat
ashore.

TELECINE (CONT'D)

TELECINE: (CONT'D)

JAMIE: Just like you to land
us in the middle of the sea!

DOCTOR: Sorry - but don't worry,
the Tardis is perfectly capable
of floating.

VICTORIA: (LOOKING AROUND)
Where exactly are we?

DOCTOR: Oh England, without
a doubt.

JAMIE: Aye - you can tell by the
weather.

(HE SHIVERS WITH COLD)

VICTORIA: We always seem to end
up on this planet.

JAMIE: Aye, and its always
England! I reckon the Tardis
must have blown a fuse or
something!

The DOCTOR is looking at
foam on the seashore.
He wanders away towards it.

JAMIE: Hey, where're you going?

DOCTOR: Curious

VICTORIA: What?

DOCTOR: Foam. There's often a
little round the seashores but
there's quite a lot here ...
Mm ...

JAMIE: (BENDING DOWN BESIDE THE
DOCTOR) D'you think there's
something wrong?

DOCTOR: I'm not sure.....

He scoops up a handful
of foam.

DOCTOR: Here Jamie ... smell ...

JAMIE puts his nose to
the handful of foam.
THE DOCTOR suddenly slaps
the foam full into JAMIE'S
FACE.

JAMIE: Hey! What d'you think

(THE DOCTOR and VICTORIA
laugh, JAMIE wipes foam
from his face and
retaliates by
throwing some at DOCTOR.
A brief hilarious
battle ensues which is
brought to a halt by
VICTORIA as she sees
something.

VICTORIA: Doctor! Jamie - stop
it! Doctor, look

They turn to look.

(ON TO ORIGINAL PAGE 5.)

=====

TELECINE (CONT'D)

REEL SCENE

(CONT'D)

Their P.O.V. A large section of aluminium tube curling out the sand into the rock face of the cliff.

All three run over to inspect.

JAMIE: (READING) What is it?

DOCTOR: Natural Gas Pipeline
Jamie. It's pumped out of the sea into this pipeline.

JAMIE: (DISBELIEVINGLY) Gas from the sea? Hey! Who are you trying to kid Doctor!

The DOCTOR is keenly interested in a small black box fixed to the top of the aluminium tube.

DOCTOR: Now I wonder what that's for? Jamie. Help me up will you?

JAMIE helps the DOCTOR to scramble up the side of the tube.

He sits on top, takes from his pocket something which looks like his own version of a screwdriver.

He starts to open the box.

EXT. BEACH. DAY.

This is a L.S. of the DOCTOR, JAMIE AND VICTORIA inspecting the pipeline tube.

(CONT'D)

But the view is taken
through the telescopic
sight of a rifle.

The siting moves
around until it can
be seen settling on
the DOCTOR.

EXT. BEACH. DAY.

The DOCTOR has managed to
open the small box on the
pipeline tube.

He is inspecting the
mechanism.

JAMIE: What is it Doctor? Can
you see?

DOCTOR: Some kind of remote
controlled release valve.

VICTORIA: (LOOKING NERVOUSLY
AROUND) Doctor. I do wish
you'd hurry. There's something
I don't like about this place.
It's awfully quiet. As though
we're being watched.

DOCTOR: Just coming.

Having replaced the box
cap.

DOCTOR: There!

HE hesitates, then takes
out his stethoscope and
puts it to the pipeline
and listens. We hear a
slight pumping, heartbeat
sound. THE DOCTOR frowns.

The Doctor suddenly clutches his shoulder, and falls.

JAMIE & VICTORIA rush to him.

SCENE 1.

FAST MIX ON Q.

On LS the TELESCOPIC SIGHT of the Rifle takes in the above scene.

1. 1 A (1A)
BCU SCREEN

Siting moves on to JAMIE, crouched beside the DOCTOR.

PULL OUT to show
Control knobs, etc.
Cloved hand in R.

The sight centres on him, rifle jerks, and we see JAMIE drop.

Hold shot till of scene.

VICTORIA goes to JAMIE.

CUT BACK TO T.C. ON Q.

The sight levels on her and she drops too. We see the three spread-eagled on sand.

CUT BACK to 1 ON Q.

RIPPLE MIX TO:

2. 3 A (1A, 4A, 3A, B1, 2A) /B1/
3-S 2. INT. CONTROL COMPOUND. DAY.

DOCTOR/VICTORIA/JAMIE.

(THE REGULARS HAVE BEEN PLACED FLAT ON THEIR BACKS ON THE FLOOR. ALL THREE BODIES ARE LIFELESS. AFTER A PAUSE VICTORIA'S EYES OPEN.

ZOOM IN to
BCU VICTORIA

She opens her eyes.

3. 2 A
2-S GUARDS & Guns
L./A.

SHE TRIES TO MOVE BUT CANNOT)

Start out of focus and clear.

4. 3 A ON Q.
BCU VICTORIA A/B.
reaction.

VICTORIA. Doctor! Doctor!

/RUN-ON IF NECESSARY FOR CAMERA 1 TO REPOSITION/

5. 1 A
H.A. Shot of GUARD
& gun in R fgd.

(THE DOCTOR'S EYES OPEN.
JAMIE BEGINS TO REVIVE.
THEY TAKE IN THE SCENE.)

6. 3 A
Tight 3-S
DR./VIC./JAMIE

DOCTOR: Victoria! Are you all right Jamie?

VICTORIA: I can't move ... my legs...

7. 2 A
2-S GUARDS L/A.
A/B.

JAMIE: What's happened? / What do you want?

CUT TO SEE GUARDS FROM THEIR

(After non-reaction)

3. 1 A
CU DOCTOR H.A.

(2 next)

(on 1)

3-

9. 2 A
MCU ENGINEER
L./A.
PAN R. past
other two.
- DOCTOR: Would someone tell us where we are? Why don't you answer?
- JAMIE: Come on - where are we?
10. 3 A
Tight 3-S A/B
- VICTORIA: Doctor, what have they done to us? I can hardly move.
- DOCTOR: I think we've been tranquilised Victoria.
- JAMIE: What! Who do they think they are ...?
11. 1 A (as they look)
- LS ROBSON/
HARRIS.
Guard's Gun
L fgd.
- ROBSON: (OOV) I think it's we who should be asking the questions. And I shall expect quite a lot of answers.
- JAMIE: What is this place?
- As ROBSON comes fwd.
PAN R to end on 4-S H./A.
ROBSON/DOCTOR/
VICTORIA/JAMIE.
- ROBSON: You mean you don't know?
- (ONTO PAGE 12)

(2 next)

(JAMIE, STRUGGLING TO
GET UP)

12. 2 A
CU ROBSON
I./A. JAMIE: If I could just get up ...
ROBSON: I shouldn't try if
I were you!

13. 1 A DOCTOR: You know, lying in this
CU DOCTOR H./A. position it is rather difficult
to communicate.

14. 3 A (as he turns)
2-S ROBSON/HARRIS (HARRIS COMES INTO SHOT
4 NEXT TO ROBSON.

HE IS A YOUNG MAN IN
HIS LATE TWENTIES,
WEAK-LOOKING. A CULTURED
VOICE IN COMPLETE CONTRAST
TO HIS CHIEF)

HARRIS: Shall we give them some
U-4 sir?

15. 2 A 35 (as HARRIS turns) (ROBSON IS ABOUT TO
REFUSE, THINKS BETTER
OF IT. INDICATES
APPROVAL.

GROUP shot

2 ENGINEERS come fwd.

TILT DOWN & tighten
as they kneel

HARRIS SIGNALS TWO
ENGINEERS TO COME
FORWARD.

EACH CARRIES A SMALL
CYLINDER CONTAINING
THE U-4 DRUG, WITH
MOUTH-PIECE ATTACHED.
ONE OF THEM GIVES A
CYLINDER TO HARRIS.

THEY MOVE TOWARDS THE
DOCTOR, JAMIE AND
VICTORIA)

VICTORIA: What are they going to
.... no! Keep away from me
no!

HARRIS: It's alright, don't
worry.

(1 next)

(ALL THREE OBJECT
BUT AS THEY CAN'T
MOVE ARE ABLE
OVERCOME BY THE
MOUTH-PIECES.

WE FOLLOW THEIR
REACTIONS FOR A
MOMENT WHILST
THEY INHALE THE
DRUG.

THE MOUTH-PIECES
ARE TAKEN AWAY. ALL
THREE ARE STATIC FOR
A MOMENT UNTIL JAMIE
BEGINS TO STIR.)

16. 1 A (as they rise) JAMIE: Hey! I can move!
T./A. GROUP

Guns I rgd.

VICTORIA: (REVIVING) Oh ...!
Thank goodness!

As JAMIE etc.
rise & ROBSON &
HARRIS come fwd.,
DEPRESS & Jt R for
deep 5-S
HARRIS/DR./VIC./
JAMIE/ROBSON

(ALL THREE ARE NOW
MOVING QUITE FREELY,
AND GETTING UP, THE
GUARDS STILL COVER
THEM WITH GUNS)

DOCTOR: That's better. Thank
you so much.

ROBSON: You were on the beach.
By the pipeline, in a restricted
area - why?

VICTORIA: We were lost that's all.

ROBSON: You were seen tampering
with the emergency release valve
remote controls. You're a
saboteur!

VICTORIA: He's no such thing.
He's a Doctor - well, sort of.

17. 3 A (as HARRIS turns) DOCTOR: I can assure you, I was
CU HARRIS merely being inquisitive. /

(on 3)

14

(HARRIS TURNS TO
ROBSON)

18. 4 A HARRIS: I don't really see how
CU ROBSON they could've had anything to do/
with
19. 3 A ROBSON: (INTERRUPTING) When I want
CU HARRIS A/B your opinion Harris, I'll ask
20. 4 A for it./ Lock them up in one of
CU ROBSON A/B the cabins, I'll interrogate them
later.
21. 1 A (on turn) (HE SWINGS ROUND TO
GROUP shot A/B THE ENGINEERS WHO
ARE STANDING WATCHING)

(TO ENGINEERS) And what are you
lot standing around for? When are
we going to get some work done
around here?

(THE ENGINEERS HASTEN
TO THEIR VARIOUS POSTS.

ROBSON Xs U./S.

ROBSON STRIDES OFF
INTO THE PISTON
AREA)

Let JAMIE in R fgd.

4-S
HARRIS/DOC/VIC/
JAMIE.

JAMIE: Is he always as charming
as that?

HARRIS: Well, we've something of
an emergency on at the moment.
You see, we've just lost contact
with one of our rigs at sea.

DOCTOR: You mean your communications
system has broken down?

HARRIS: No, that's what's curious
about it - as far as we can tell,
our video-link is functioning
normally. The crew just aren't
answering.

22. 2 A VICTORIA: He can't blame us for
CU HARRIS that surely?/

- 14 -

(1 next)

23. 1 A
CU DOCTOR HARRIS: There's also been a drop in pressure in the feed line from the rigs. / You were seen tampering with a release valve on the pipeline.

24. 2 A
CU HARRIS A/B DOCTOR: I was merely being curious. /

HARRIS: (SUSPICIOUSLY) Were you?

25. 1 A (or turn)
4-S JAMIE: Are you calling us liars?

HARRIS/DOC/VIC/ JAMIE. HARRIS: No - but you must admit your sudden appearance here inside our restricted area is suspicious.

VICTORIA: That's no reason for shooting us down like animals.

As they go U./S.
TRACK IN after them,
but stop & tighten
on flashing light on
control cone.

HARRIS: Maybe not, but we were under a security alert and Mr. Robson is ... well, under considerable pressure himself. I'm afraid I'll have to do as he says and lock you up. Would you follow me.

(HE MOVES ASIDE AND INDICATES THE WAY. JAMIE HESITATES, RELUCTANT TO OBEY BUT THE DOCTOR PACIFIES HIM WITH A LOOK. THEY MOVE OFF AS HARRIS INDICATES)

(THE DOCTOR, JAMIE AND VICTORIA LOOK ALL AROUND THEM AT THE MASS ARRAY OF CONTROLS.

THE GUARDS FOLLOW.

AS THEY PASS THROUGH A DOOR LEADING TO THE CREW'S CABINS,

(Break next)

CAMERA TRACKS IN TO
A PANEL BOARD CONTAINING
A SET OF BULBS.

AS THE CAMERA REACHES
THE PANEL, ONE OF THE
BULBS FLASHES, BUZZES)

recording break : CAMERAS TO REPOSITION

26. 2 B (2B, 3B, Stand Mic) /S.M./
3. INTERIOR. COMPOUND: CORRIDOR. DAY.

Wide
Angle
CORRIDOR.

MAGGIE enters R fgd.
Tighten slightly.
Gates drop ahead and
behind her.

AT THE END OF THE
CORRIDOR WE CAN SEE THE
GLASS DOORS OF THE GUARD
ROOM, STANDING OUTSIDE
OF WHICH IS A UNIFORMED
SECURITY GUARD.

THERE IS A CANTI-LEVERED
BARRIER ACROSS THE END
OF THE CORRIDOR.

APPROACHING THE GUARD ROOM
WE SEE A YOUNG WOMAN, IN HER
LATE TWENTIES. THIS IS
HARRIS'S WIFE, MAGGIE.

THE GUARD LOOKS UP AS HE
HEARS HER APPROACHING)

GUARD: (OOV) Have you a pass please
Madam?
27. 3 B MAGGIE: Pass?
2-S L. Speaker/
MAGGIE

ZOOM IN to
BCU SPEAKER.

GUARD: We have instructions that
no one is to leave or enter the
Compound without a written pass
from Chief Robson. Not until
after the emergency.

28. 2 B
A/B
C.M.S. MAGGIE, MAGGIE: But you know who I am?
bars in fgd.

(NO REACTION FROM GUARD)

MAGGIE: (CONT'D) My husband is
second-in-command to Chief Robson.

GUARD: Yes, Mrs Harris, I know
but

29. 3 B MAGGIE: Then let me pass please.
BCU LOUDSPEAKER
A/E. (THE GUARD AGAIN
BLOCKS HER PATH)

30. 2 B GUARD: (POLITE, BUT FIRM) Sorry,
madam. I think you should return
to the residential block. T.K.
As Gate opens GATE OPENS
PULL BACK. (MAGGIE GLARES AT HIM.
MAGGIE exits SHE WALKS FURIOUSLY
R fgd. BACK INTO THE COMPOUND
AREA)

31. 1 B (4B, 1B, 1A, 2C) AL
LS DOOR H./A.
over L. INT. CONTROL COMPOUND. CREW CABIN DAY.
bunk bed
in fgd.
As HARRIS etc. enter
Jib L. & DEPRESS &
end on 2-S
DOCTOR/HARRIS
(bunk R fgd.)
JAMIE/VICTORIA in bgd.
(A SMALL, CONFINED SPACE
WITH TWO BUNKS, ONE UPPER
AND ONE LOWER. A WASH
BASIN, SMALL DESK, AND
WARDROBE. A RATHER
STARK ROOM. CUT INTO
ONE OF THE WALLS IS
A VENTILATOR SHAFT
MEASURING ABOUT FOUR OR
FIVE SQUARE FEET.
JAMIE IS LYING ON THE
TOP BUNK, VICTORIA IS
LYING ON THE BOTTOM
BUNK.
DOCTOR IS STARING OUT
OF THE PORTHOLE WINDOW.
IS BEING CROSS-QUESTIONED
BY HARRIS)

HARRIS: (WITH PUZZLED SUSPICION)
I'm sorry, there's nothing I can
do to help you until you tell
me what you were doing with that
Release valve on the pipeline.

DOCTOR: It wasn't the valve I
was interested in. I heard a
movement coming from inside the
pipeline.

(4 next)

HARRIS: (DISBELIEF) A movement?

(on 2)

10 -

32. 1 B (on turn) DOCTOR: Don't ask me what it was.
CU HARRIS

33. 2 C
CU DOCTOR HARRIS: I'm not quite sure what
you're trying to suggest, but I can
assure you marine life couldn't
possibly get inside the pipeline
tube. / It would never get past the
drilling pumps. /

34. 1 B
A/B.
JAMIE climbs
on to bunk
during speech JAMIE: (SITTING UP) Aye. Well be
that as it may, but there was
something in that tube because I
heard it too.

VICTORIA: (SITTING UP) And so
did I.

35. 2 C (on turn)
CU DOCTOR A/B DOCTOR: If the pressure is down in
the Pipeline, perhaps this is the
reason why?. Marine life has managed
to find a way into the tube.

36. 1 B
CU HARRIS A/F HARRIS: Impossible.
years of time, money and research
into perfecting our emergency
systems. /

37. 2 C
2-S DOCTOR/HARRIS DOCTOR: Well, perhaps there's a
fracture somewhere along your
pipeline and something's got in
that way.

HARRIS: I doubt it.

(Run-on next)

- 13 -

DOCTOR moves
fwd./HARRIS
follows for
tight 2-S

DOCTOR: Mr. Harris. I don't want
to pry into your affairs, but might
I suggest you turn off the gas flow
at least until you've had a chance
to find out.

HARRIS: Chief Robson wouldn't
agree to that.

DOCTOR: Why not?

HARRIS: He prides himself that
the flow has never been shut off
ever since he took charge. He
doesn't believe in working to the
book.

DOCTOR: Then he's a very silly
man!

HARRIS: (WITH SUSPICION) But he
appears to be right about one
thing.

(THE DOCTOR STOPS,
EYES HARRIS CURIOUSLY)

You do seem to know quite a lot
about our business!

Run-On WHILE CAMERAS REPOSITION

5.INT. REFINERY. COMMUNICATIONS
CONTROL HALL.

38. 1 C (4C, 1C, B1, 3C/D, A2, 2E/F) /B1, A2/

CU CONTROLS
on Cone H./A.

(PRICE AT CONTROL CONE.

ELEVATE to see
PRICE R &
MONITOR L.

A MAN'S FACE SUDDENLY
APPEARS ON T.V. MONITOR
SCREEN.

(5A. PIPELINE ROOM)

PRICE CALLS TO ROBSON
ACROSS THE OTHER SIDE
OF THE HALL)

39. 2 D (ON MONITOR) (onQ)
MCU CARNEY

(on 2 & 1)

- 20 -

DEPRESS &
TILT UP &
TRACK BACK
to see
ROBSON in bgd.

PRICE
Chief!

(ROBSON RUSHES ACROSS
TO
PRICE)

We've regained contact with Rig 'D'

As ROBSON comes
fwd.

(EVERYONE STARES AT
THE MONITOR)

Jib L. PAN R.
for 3-S

Come in Rig 'D'. Come in please.

MONITOR/ROBSON/
PRICE

(NO REPLY FROM MAIN
ON T.V. MONITOR)

Rig 'D'. Can you hear us please?

CARNEY: (ON MONITOR, VOICE BARELY
AUDIBLE) Hello Fedd H.Q. Yes,
I can hear you. /

40.

3 C
2-S

MONITOR/BAXTER

ROBSON: (SNAPPING ANGRILY)
Carney: What the hell's going on
out there?

CARNEY: (UTTER CALM) Everything's
quite alright Mr. Robson. We have
the situation under control.

ROBSON: (STRAINING TO HEAR) What?
What did you say?

CARNEY: Don't worry.

41.

1 C (on turn)
3-S A/B

ROBSON: Will you speak up! I can't
hear a word you're saying! (TO
BLAKE) What's wrong with this
thing? Are we losing volume?

No sir, I don't unders
it. (TURNS TO CONTROIS) Mr. Carney.
could you speak a little louder
please? /

42.

3 C

Close-shot
MONITOR

CARNEY: (VOICE REMAINS QUIET)
Everything is under

(1 next)

- 20 -

(ROBSON PUSHES BLAKE ASIDE)

ROBSON: (CUTTING IN)Control!
Yes, I heard you the first time!

(WE SEE CARNEY WINCE AGAIN
AS ROBSON RAISES HIS VOICE)

As CARNEY puts hands/
to ears 4 tighten/
to CU

43. 1 C/(after reaction)
CU ROBSON. ROBSON: What about the emergency crew
we sent out to you? Have they arrived?

44. 3 C
Close-shot
MONITOR A/B. CARNEY: Yes... yes. (HIS VOICE IS
STILL A WHISPER) They must stay here
for the time being sir.

ROBSON: Do What?

45. 1 C
CU ROBSON A/B. CARNEY: We had a slight accident - two
men are out of action.

46. 3 C
2-S
MONITOR/
ROBSON ROBSON: Now listen, you get that rig
'Al' and quick!

CARNEY: This will take some time sir.

Widen & let ROBSON: What? (TO BLAKE) Whats the
PRICE in L. matter with this volume?

47. 1 C
CU ROBSON PRICE: Nothing sir - I think its their
end, well, whispering.

48. 3 C
C.S.
MONITOR ROBSON: (BACK TO CARNEY) Carney!
Speak up man!

(WE SEE CARNEY WINCE AS
ROBSON SHOUTS FURIOUSLY)

(THE PICTURE BEGINS TO FADE)

CARNEY: Everthing is under control
Mr.Robson.....everything is under

(HIS VOICE FADES WITH
THE PICTURE)

49. 1 C
2-S
ROBSON/PRICE. ROBSON: Carney!..... Carney!
PRICE: I think we've lost contact
again sir.

ROBSON: Well fix it man!

(ROBSON FURIOUSLY LEAVES THE
CONE. HE GOES TO HARRIS)

(4 next)

(on 1)

PAN ROBSON
L to incl.
HARRIS
2-S
HARRIS/ROBSON

ROBSON: Stupid inefficient ...!
Blake's getting too old for his
job!

50. 4 C
Close 2-S
HARRIS/ROBSON

HARRIS: Mr. Robson - I think
we should turn off the gas flow
coming in from the rigs/and
make a check.

(ROBSON STOPS, TURNS)

51. 1 C B
CU HARRIS

ROBSON: (CYNICALLY) You think
what, Mr. Harris?

52. 4 C
CU ROBSON

HARRIS: That Doctor chap - the
stranger - he said he heard a
movement coming from inside the
pipeline on the beach.

ROBSON: Oh, did he now? And did he
say what he thought it was? Mice?

53. 3 D (as ROBSON turns)
MS ENGINEER

(CHIEF ENGINEER APPEARS
AT THE OPEN DOOR OF
THE IMPELLER AREA)

54. 2 E
Deep 3-S
ROBSON/HARRIS/
ENGINEER

CHIEF ENG: Chief! She's down
another three. Pressure's just
on one fifty-seven.

ROBSON: (DISBELIEF) One Fifty-
seven? Are you sure?

HARRIS & ROBSON
come fwd.

CHIEF ENG: Yes sir.

55. 3 D
CU ENGINEER

HARRIS: That means that pressure
is down at the rate of three /
thousand cubic feet every ... (HE
CHECKS HIS WATCH) ...

56. 2 E
3-S A/B.

twenty minutes. / Doesn't this
prove that something must be
blocking the pipeline?

(3 next)

ROBSON: It proves nothing of the sort. If anything it's a faulty gauge...

57. 3 Let ENGINEER
go R.
D (on turn)

HARRIS: At least give us the benefit of the doubt. Check it.

2-S HARRIS/ROBSON

ROBSON: The only way you find out about Rigs and Pipelines my friend is to go out to the sea and work with them.

HARRIS: I'm merely saying that if something has got into the tube ...

Widen as
ROBSON Xs to
L fgd.

ROBSON: You let me worry about that.

HARRIS follows

HARRIS: But Mr. Robson, please listen. This all ties up with what I've been trying to tell you.

Tighten

For three weeks now there's been regular and increasing build-up and fall in pressure. I think you should at least look at my calculations.

58. 2 F (on look)
Deep 2-S
ROBSON/HARRIS
L./A. desk &
briefcase in fgd.

(3 next)

(ONTO PAGE 25)

HARRIS continued.

The time ratios of the increases and falls correspond to form a definite progressive pattern.

59. 3 D
2-S A/B

ROBSON: So?

HARRIS: I'll get them.

ROBSON: What're you trying to prove Harris? That I don't know my job?

HARRIS: No, sir - just that I do know mine. It's your decision,

60. 2 F
CU PAPERS
H./A.
& briefcase

whether or not you take notice of my work - but I must put it on record that I have offered the information.

A white-gloved hand appears R fgd. and takes papers.

61. 3 D
Tight 2-S A/B

ROBSON: Don't threaten me with your official jargon boy. I've eaten upstarts like you for breakfast! You think you can baffle me with your little bits of paper do you? All right go get em and I'll show you where you've gone wrong.

Let HARRIS go R fgd.

Widen as ROBSON turns to watching engineers.

ROBSON: D'you check it?

ENGINEER: Yes sir .. but ...

62. 2 F
CU BRIEFCASE &
HARRIS's hands.

HARRIS: It's gone - the file's gone!

See ROBSON in bgd. He goes out L of frame.

ROBSON: Well,well,well, has it now?

Let ROBSON in L.

HARRIS: But I'm sure I put it in here this morning. I must've left the file in my desk. I'll go home and get it.

ELEVATE for 2-S
ROBSON/HARRIS

ROBSON: No you won't. I'm not doing your job here as well as my own!

Tight 2-S

HARRIS: What's the matter, sir - are you scared I might prove you wrong?

HARRIS steps fwd. Tighten.

ROBSON: All right - get 'em. But you'd better have something more than a high flown theory to show me because if you haven't, I'm going to xhop you up into little pieces & throw you back into your crummy little University! All right?

(on 2)

28

Let HARRIS go L fgd.

(HARRIS LOOKS AT
ROBSON'S HAND ON
HIS SHOULDER.
ROBSON TAKES HIS
HAND AWAY AND
HARRIS GOES.

Tighten on ROBSON

ROBSON WATCHES
HIM GO, SLIGHTLY
WORRIED BY THE
BOY'S CONFIDENCE)

RECORDING BREAK - CAMERAS REPOSITION

63. 2 G (3E, A1, 2G) /A1/
MCU DOCTOR 6. INT. COMPOUND. CREW CABIN. DAY.

On lookup TILT UP
to JAMIE standing on
his shoulders

(JAMIE IS PERCHED
PERILOUSLY ON THE
DOCTOR'S SHOULDERS
PEERING OUT THROUGH
A SMALL METAL GRILL
ABOVE THE DOOR)

DOCTOR: (LOWERED VOICE) See
anything?

JAMIE: (WHISPERING) All clear.

DOCTOR: Think you can make it?

JAMIE: Of course I can make it.
Hold tight!/"

63A. 3 E
2-S VICTORIA/DOCTOR
bed in L fgd.

VICTORIA: Don't bother Jamie. I
can do it with this.

ZOOM IN to
CU VICTORIA
picking lock

(SHE TAKES A HAIRPIN
FROM HER HAIR, JAMIE
LOOKS DOWN SCORNFULLY
AT HER)

JAMIE: You pick a lock with a
hairpin? Och! Don't be stupid!

(HE GOES BACK TO
HIS TASK.

THE DOCTOR SQUIRMS
AS HE TAKES JAMIE'S
WEIGHT)

F.X.
CRASH.

(1 next)

- 23 -

(on 3)

AS JAMIE PULLS OUT THE METAL GRILL, HE ACCIDENTALLY DROPS IT TO THE FLOOR WITH A LOUD BANG)

VICTORIA: (FINGERS IN EARS) Clumsy!

(JAMIE, ALTHOUGH AGILE, PRESENTS A VERY CLUMPSY PICTURE AS HE STRUGGLES TO PULL HIMSELF THROUGH THE VERY NARROW GRILL.

HE IS HALFWAY THROUGH.

VICTORIA TACKLES THE LOCK WITH HER HAIRPIN)

64. 1 D (1D,FR)
MS JAMIE
L./A.

7. INT. COMPOUND. CORRIDOR. DAY.

He emerges through trap

As MAGGIE approaches jib R, elevate, PAN L for deep 2-S MAGGIE/JAMIE

Depress as HARRIS calls out L fgd.

2-3 HARRIS/MAGGIE

(JAMIE IS WEDGED HALFWAY THROUGH THE DOOR GRILL.

STILL STRUGGLING, HE LOOKS ON IN HORROR AS WE SEE MAGGIE HARRIS COME INTO SHOT AT THE END OF THE CORRIDOR. JAMIE FREEZES.

MAGGIE APPROACHES AND JAMIE CLOSES HIS EYES, HOPING AGAINST HOPE THAT SHE WON'T NOISE HIM. AS SHE APPROACHES WE SEE HARRIS COMING FROM THE OPPOSITE DIRECTION.)

HARRIS: Maggie! Where've you been, I've been trying to contact you.

MAGGIE: I was going into the village but Robson's clamped down on security. I was on my way to see you to get a pass.

HARRIS: Yes, there's been a bit of a flap on.

(3 next)

MAGGIE: Well, can you get me a pass?

(on 1)

HARRIS: Not at the moment- Look,
Could you do something for me?

MAGGIE: What?

HARRIS: There's a file - it's
probably in the top drawer of my
desk in the Study. Could you get
it and bring it to me at the
Control room?

MAGGIE: Yes, alright. What's
the panic?

HARRIS: I'll explain later. Don't
be long.

MAGGIE: Alright darling.

Let HARRIS go fgd.
Stay with MAGGIE.
As she Xs U.S.
ELEVATE & find JAMIE.
Centre on him.

(HARRIS TURNS AND
GOES. MAGGIE
WATCHES, SLIGHTLY
PUZZLED THEN TURNS
AND WALKS BACK THE
WAY SHE CAME.

AS SHE DISAPPEARS, JAMIE
BREATHES A SIGH OF
RELIEF, KNOCKS ON THE
GRILL FOR THE DOCTOR.
TO PUSH HIM THROUGH)

65. 3 E (3E,A1) /A1/
2-S
VICTORIA/
DR. 8. INT. REFINERY. CREW CABIN. DAY.

(THE DOCTOR AND VICTORIA
LOOKING UP AT JAMIE'S
DANGLING FEET)

VICTORIA: He's stuck!

(SHE GIGGLES AND GOES
BACK TO THE LOCKS)

DOCTOR: No. Wait a minute.

(on 3)

- 31 -

JAMIE's legs disappear.

(THE DOCTOR LOOKS
AROUND FOR SOMETHING
TO STAND ON. HE
FINDS A STOOL)

DOCTOR: Hold on now Jamie! Here
we go! GRAMS:
THUD &
SHOUT.

(HE GRABS HOLD OF
JAMIE'S FEET AND GIVES
THEM ONE FINAL PUSH.

. Tighten on DOCTOR.

WE HEAR A THUD AS
JAMIE FALLS INTO THE
CORRIDOR OUTSIDE)

66. 1 D (1D,FR) FR

MS JAMIE on floor
H./A.

He
stands
up.

9. INT. COMPOUND. CORRIDOR. DAY.

DRPRESS & TILT UP
to let VICTORIA & DR.
in for 3-S

VIC./JAMIE/DOC.

(JAMIE, RECOVERING
HIMSELF, SPRAWLED OUT
ON THE FLOOR. HE GETS
UP.

TO HIS SURPRISE, THE
DOCTOR AND VICTORIA
ARE ALREADY OUT,
BOTH WITH BROAD GRINS
ON THEIR FACES)

VICTORIA: (SMUGLY) AS SHE PASSES)
I told you not to bother!

Let VIC. & DOC.
go L fgd.

(SHE PUTS THE HAIRPIN
BACK IN HER HAIR)

DOCTOR: (AS HE PASSES) Sorry
about that Jamie.

JAMIE stays
then follows.

(AS THE DOCTOR AND
VICTORIA MOVE OUT OF
FRAME, JAMIE FIXES
THEM WITH A PENETRATING
GLARE, THEN FOLLOWS
THEM)

FADE TO BLACK

(4 next)

- 31 -

67. 4 D (4D)
CU NAMEPLATE
on door. 10. HARRIS'S FRONT DOOR.

PULL BACK &
let MAGGIE in R.

She opens the door.

RECORDING BREAK - CAMERAS REPOSITION, STRIKE DOOR SET

68. 4 D (1E,B2,4D) /B2/
L.S.
STUDY DOOR 11. INT. HARRIS'S MARRIED QUARTERS.D.
L./A.
thro
partition

As MAGGIE
comes fwd.

CRAB L, PAN L
to see her kneel
at drawer

MAGGIE: (TO HERSELF) Top
drawer.

TILT UP as she
sees file on desk

(SHE GOES TO DESK. WE SEE
THAT IT IS EMPTY.)

ELEVATE as she picks
up file.

Charming!

Stay on her face
after she is stung

On Q TILT DOWN to
seaweed.

She kneels into shot.

PUSH IN & follow her
U.S. to window.

69. 1 E (as window opens)
L.M.S. STUDY DOOR L./A.
flowers in fgd.

MAGGIE opens door & throws
out seaweed.

She closes door.

RECORDING BREAK - CAMERAS: ETC.

CUT TO:

TELECINE 2.

EXT. HARRIS'S PATIO.

Duration: 38".

Close-up of Seaweed Clump.

It starts moving.

SPECIAL F.X.
Aerosol gas
emitted, & foam,
& pops.

END TELECINE.

70. 2 H (4F, 3F, A3, 2H) /A3/
MS DOOR

It bursts open.

VAN LUTYENS enters.

12. INT. IMPELLER ROOM.

As he turns L.
PAN L & TILT UP
to LMS ROBSON

VAN LUTYENS: Mr. Robson. May I
speak with you please?

ROBSON: Van Lutyens. I thought
you were out at the Control Rig.

71. 4 E
MCU VAN LUTYENS

VAN LUTYENS: I've just come back
on the supply boat.

72. 2 H
MCU ROBSON

ROBSON: Something wrong?

73. 4 E
MCU VAN LUTYENS
A/B

VAN LUTYENS: I'm not quite sure.
The men out there are very
restless.

74. 2 H
LMS ROBSON
down steps

ROBSON: Restless? What're you
talking about?

4 FAST
TO 'C'

VAN LUTYENS: You lost contact
with Rig 'D' didn't you?

robson: So what? It was only a
temporary fault. We've made contact
again less than an hour ago..

75. 3 F (on move)
L.2-S
ROBSON/VAN L.
Pipes in fgd.

VAN LUTYENS: But why didn't you
tell us? Unusual incidents like
that cause tension amongst the men
out there on those rigs.

ROBSON: Don't tell me what it's like on the rigs - I spent four years on one of those things without a break!

76. 2 H (on turn)
2-S ROBSON/
VAN LUTYENS
fav. ROBSON

VAN LUTYENS: Then you should know better than anyone how important it is to keep up the morale of the crew!

77. 3 F (on move)
2-S
ROBSON/V. LUTYENS
Let ROBSON go L.

PAN VAN LUTYENS
L to door. Pipes
in igd. as VAN
LUTYENS appears.

ROBSON. What d'you expect me to do, wipe their noses for 'em? Mind your own business Van Lutyens.

78. 1 F (1F, B1, 3F) (B1)
Deep 2-S
ROBSON/VAN LUTYENS 13. INT. COMPOUND. DAY.

ROBSON: We?

VAN LUTYENS: I'm here for the Dutch Government - not myself.

ROBSON: You're here to advise me on any technical problems not to spread alarm amongst my crews.

79. 3 F (on turn) to me.
CU ROBSON

ROBSON: I didn't ask for you to be sent here. It was Megan Jones and those fools on the Board. I told them it would never work. And it hasn't.

80. 1 F
BCU VAN LUTYENS

VAN LUTYENS: Only because you are too proud to accept advise.

81. 3
BCU ROBSON

ROBSON: Let's get something straight my friend. When I need your advice, I'll ask for it.

82. 1
Tight 2-S
Hold VAN LUTYENS
Pan him L.
(4 next)

(on 1)

(ROBSON TURNS HIS BACK
ON VAN LUTYENS, STRIDES
OFF)

83. 4 C (4C,FR) FR
LS CORRIDOR

DR./ 14. INT. COMPOUND. CORRIDOR. DAY.
VIC./

JAMIE appear.

PAN R as they come fwd.

find door R fgd.

VAN LUTYENS exits
L fgd.

DOC. etc. run fwd.

PAN them R to porthole.

(THE DOCTOR HAS FOUND
HIS WAY TO ONE OF THE
WINDOWS OVERLOOKING
THE CONTROL HALL.

JAMIE AND VICTORIA
WHO ARE FOLLOWING
FURTHER BEHIND, JOIN
HIM.

ALL THREE PRESS THEIR
FACES UP AGAINST THE
WINDOW.

CUT TO SEE FROM THEIR
P.O.V. DOWN INTO THE
CONTROL HALL)

84. 3 D (1F,B1,3D) B1
2-S

MONITOR/

PRICE 15. INT. COMPOUND. COMMUNICATIONS
CONTROL HALL. DAY.

BAXTER ON
2D, Shot 84A

(AN INCOMING CALL
FLASHES ON ONE OF
THE VISION-PHONES.

THE FACE OF CHIEF
BAXTER OUT AT CONTROL
RIG APPEARS ON ONE OF
THE CONE T.V. MONITORS)

PRICE: Control.

Control.

BAXTER: (ON MONITOR) Chief Baxter,
Control Rig - is Mr. Robson there?

PRICE:

Yes. Chief Baxter, Control
Rig sir.

Let ROBSON in L.

CRAB R.

PAN L.

Keep 3-S.

ROBSON/MONITOR/

PRICE

(ROBSON GOES TO
CONE)

ROBSON: Yes Baxter? What is it?

(1 next)

BAXTER: Has Mr. Van Lutyens arrived yet sir?

ROBSON: Yes .. why?

BAXTER: He's told you how the men feel then sir?

ROBSON: Look Baxter - I'm running this outfit, not Mr. Van Lutyens. You take your orders from me!

85. 1 F
Tight 2-S
ROBSON/MONITOR

BAXTER: Yes, sir. But there's something else.

ROBSON: What man!

BAXTER: Something seems to have got inside the pipeline.

86. 3 D
LS ENGINEERS
reaction

(A SHARP REACTION
FROM EVERYONE IN
THE HALL, AS THEY
TURN AROUND TO
STARE AT THE
MONITOR)

87. 1 F
2-S A/B

ROBSON: Inside the?

BAXTER: (INTERRUPTING) I know it sounds ridiculous sir, but whatever it is, it's in the tubes feeding in from the other Rigs. / We've all heard it.

88. 3 D
CU ROBSON

ROBSON: Heard? Heard what?

89. 1 F
CU BAXTER

90. 3 D (on look)
3-S
ROBSON/MONITOR/
PRICE

BAXTER: This sound At first I thought it was something to do with the pumps. But it isn't. It's a peculiar sound a sort of regular thumping, pulsating ... like a heart-beat.

PAN L & ZOOM IN
on DOC. etc. at
porthole.

(on 3)

91. 4 C 3-S
JAMIE/ 16. INT. COMPOUND. CORRIDOR. DAY.
DOC./
VIC.

(THE DOCTOR, JAMIE
AND VICTORIA, NOSES
PRESSED AGAINST THE
WINDOWN CAN HEAR WHAT
IS GOING ON)

DOCTOR: (EXCITEDLY) That's it!
That's exactly what I heard in the
Pipeline down on the beach.

VICTORIA: Well, what is it Doctor?

DOCTOR: I don't know, but we're
going to find out. Come on Jamie.

(AS HE STARTS TO MOVE
OFF VICTORIA TAGS ON
BEHIND)

Er - no Victoria. Not you.

VICTORIA: (HURT) Oh - why not?

Let DOC. &
JAMIE go R fgd.
PAN VICTORIA L
up corridor.

DOCTOR: Not the sort of job for
a young girl. (OVER-RIDING HER
OBJECTIONS) Better go back and
wait in the cabin. We shan't be
long. Please?

(AS USUAL, THE DOCTOR
WINS HER OVER, AND SHE
RELUCTANTLY MAKES HER
WAY BACK TO THE CABIN.

AS SOON AS THE DOCTOR
IS OUT OF SIGHT HOWEVER,
SHE MAKES HER OWN WAY
ALONG THE CORRIDOR
TO DO SOME SNOOPING)

RECORDING BREAK

92. 4 A 17. INT. HARRIS'S MARRIED QUARTERS. DAY.
(4A,B2,1F ON PRICE) /B2/

BCU MAGGIE's hands L./A.
TILT UP as she picks
up bottle and glass.

(IN THE KITCHEN, MAGGIE
IS FEELING VERY MUCH
THE EFFECTS OF THE
STING ON HER HAND.

(3 next)

(or 4)

-39-

PAN MAGGIE L to
desk.

Tighten as she sits.

See video monitor
L of frame.

PRICE: (ON SCREEN)
Control!

PRICE ON LF

Shot 92A.

MAGGIE:
Mrs. Harris. Married block 420.
Is my husband there please?

93. 3 G (3G, A1) A1
CU GUAGE

ZOOM OUT to ROBSON: (TC ENGINEER)
3-S You're sure these guages are working
properly.

ROBSON/ENGINEER
(fav. ROBSON)

As ROBSON ENGINEER: Yes sir - I've checked every
turns PAN L one.

for 2-S
HARRIS/ROBSON

HARRIS: (OOV) Mr. Robson.

ROBSON: Right Harris - where are these
figures?

HARRIS: I haven't got them.

ROBSON: What - but you -

HARRIS: I sent my wife for them
but she's not well. Would it be
all right if I ...?

ROBSON: No it would not! tell her to
call the Doctor, not pester you!

(2 next)

(ONTO PAGE 41)

(on 3)

HARRIS: But Doc Patterson is still out at his 'D' sir.

(ROBSON TURNS TO HIM,
IRRITATED)

ROBSON: Then tell her to get one in from outside!

HARRIS: I can't sir - you're got the compound on full emergency alert, remember?

Let HARRIS go L

PAN ROBSON R
for 2-S with
with ENGINEER

ROBSON: Alright Harris, go on.
But get it sorted out quick.

(HARRIS GOES)

94. 2 1 (21, FR) _____ GRAMS:
MS CYLINDERS _____ GAS HISS
TRACK IN 19A. INT. OXYGEN STORE. DAY. & foot-
on top of cylinder. steps on Q
Hand comes into frame R. (THIS IS A VERY SMALL
STORE ROOM CONTAINING
ROWS OF EMERGENCY
OXYGEN CYLINDERS. THE
ROOM IS IN DARKNESS.
WE GO IN CLOSE ON ONE
OF THE CYLINDERS AS A
PAIR OF WHITE GLOVED
HANDS COME INTO SHOT,
BREAK THE SEAL ON THE
CYLINDER CAP AND TURN
THE TAP ON.
CRAB L to next
cylinder, then
to next.

THIS IS REPEATED WITH
TWO OTHER CYLINDERS AND
WE PAN UP TO SEE THE FACE
OF MR. SWAN. HE IS
WEARING A GAS MASK.

HE IS RELEASING YET ANOTHER
CYLINDER WHEN HE LOOKS UP
IN ALARM TOWARDS THE DOOR.)

Recording Break, Cameras etc.

19. INT. COMPOUND. CORRIDOR. DAY.

95. 2 J (2J,FR)

LS CORRIDOR

VICTORIA enters
R fgd.

She stops.

Tighten as she
returns.

Then PAN her L
to door. See
notice on door.

Let her go L.

PAN R to see HARRIS. Let him go R fgd.

20. INT. COMPOUND. OXYGEN STORE. DAY.

(WE SEE VICTORIA COMING
CAUTIOUSLY DOWN THE CORRIDOR.
AS SHE COMES LEVEL WITH
THE OXYGEN STORE DOOR SHE
SWINGS ROUND IN ALARM AS
SHE HEARS APPROACHING
FOOTSTEPS. SHE TRIES THE
OXYGEN STORE DOOR, FINDS
IT OPEN AND GOES QUICKLY
INSIDE. AS SHE DISAPPEARS
WE SEE HARRIS COME INTO SHOT,
HURRYING DOWN THE CORRIDOR)

96. 3 H (1G,3H,A4)

BCU VICTORIA

ZOOM OUT to
MCU as she coughs

(VICTORIA, NOW INSIDE THE
ROOM HEARS THE SOUND OF
ESCAPING OXYGEN. SHE COUGHS
A LITTLE, FINDING THE ATMOSPHERE
OVERPOWERING. WE HEAR HARRIS'S
FOOTSTEPS PASSING. SHE GOES INTO
THE ROOM, SEARCHING THE
RACKS FOR THE ESCAPING GAS.
SHE FINDS THE OPENED
CYLINDERS AND CLOSES THEM OFF.

97. 1 G (on move)

H./A.

LS VICTORIA
thro cylinder.

Depress as she
comes fwd. &
turns off taps.

See door - bgd.
As QUILL exits.

VICTORIA starts
for door.

SHE LOOKS AROUND, CURIOUSLY
AWARE THAT SHE IS NOT ALONE
AND LOOKS ABOUT HER.

SHE TURNS ROUND IN ALARM
AS THE DOOR OPENS AND A SHAFT
OF LIGHT PENETRATES THE
DARKNESS FROM THE ILLUMINATED
CORRIDOR OUTSIDE SHE IS JUST
IN TIME TO SEE THE GAS-MASKED
SWAN EXIT AND CLOSE THE DOOR
BEHIND HIM.

SHE GOES TO THE DOOR)

98. 2 J (2J,FR)

CU KEYHOLE

(3 next)

(on 2)

43

21. INT. COMPOUND. CORRIDOR. DAY.

White gloved hand in
R. turns key in lock

(THE DOOR OF THE
OXYGEN STORE. WE SEE
THE WHITE GLOVED HANDS
TURN THE KEY IN THE
LOCK)

99. 3 H (3H,A4) /A4/

21A. INT. COMPOUND. OXYGEN STORE. DAY.

BCU DOOR HANDLE

VICTORIA's hand
in L.

(VICTORIA FINDS THE
DOOR LOCKED)

She turns handle
then widen & TILT VICTORIA: Ohno!
UP to face.

(SHE SHRUGS,
PHILOSOPHICALLY)

VICTORIA: Ah well.....

(SHE TAKES THE HAIRPIN
FROM HER HAIR AND
SETS TO WORK ON THE
LOCK)

100. 2 J (2J,FR) /FR/
CU VENTILATOR
Control

21B. INT. COMPOUND. CORRIDOR. DAY.

White gloved hand
in R - turns lock

(ON THE WALL BESIDE THE
DOOR OF THE OXYGEN STORE
IS A UNIT FOR CONTROLLING
TEMPERATURE AND VENTILATION
INSIDE THE ROOM.

THE WHITE GLOVED HANDS
TURN THE "EMERGENCY
VENTILATOR" TO OPEN)

101. 3 H (3H,A4,2J) /A4/
MCU VICTORIA

21C. INT. COMPOUND. OXYGEN STORE. DAY.

She is working
on lock.

(VICTORIA BY THE DOOR
SWINGS ROUND IN ALARM
AS SHE HEARS AN
ELECTRONIC HUM BEHIND
HER.

102. 2 J 16
MS VENTILATOR
L.A. - 43 -
(3 next)

GRAMS:

Ventilator
F.X.
-radiophonics.

Ventilator Grill
is opening

WE CUT TO SEE FROM
HER P.O.V. THE
VENTILATOR GRILL IN THE
WALL AS IT'S FLAPS OPEN.

103. 3 H
CU VICTORIA A/B
ZOOM into BCU

VICTORIA IS PUZZLED AND
SLIGHTLY WORRIED NOW)

104. 4 F (4F, FR) /FR/
LS CORRIDOR
L.A. 22. INT.
CORRIDOR. DAY.

DOC. & JAMIE come
from either side
of camera & run
U.S.

They stop by door
& exit R.

(APART FROM THE TRANSPARENT
CONNECTING DOOR WITH THE
CONTROL HALL, THE IMPELLER
AREA CONTAINS TWO OTHER
DOORS. ONE WOULD LEAD
TO A CORRIDOR, THE OTHER
IS MARKED, "PIPELINE ROOM".

THE AREA IS DESERTED, BUT
WE CAN SEE ROBSON, VAN
LUTYENS, AND THE CREW
WORKING IN THE CONTROL
HALL.

Recording Break for Artists

105. 1 B (1B, B3) /B3/
LS IMPELLER

ROBSON/VAN LUTYENS,
etc. Pipes in fgd.

JAMIE & DOCTOR 22A. INT. IMPELLER ROOM. DAY.
enter L fgd.

GRAMS:
IMPELLER F/X
etc.

JAMIE: What's that
thing supposed to be?

DOCTOR: It's an impeller. It
pumps gas from the main pipeline.
Come on, this way.

Let them go R.

(3 next)

(on 1)

- 45 -

23. INT. COMPOUND. PIPELINE ROOM. DAY.

106. 3 1 (31,B3) (A RECTANGULAR SHAPED ROOM B3
(as they enter) WITH A MASS COMPLEX OF VERTICAL
PRESSURE TUBES AND GAUGES
RUNNING UP THE WALLS.
LS DOORS/
Computer L fgd.
DOCTOR & JAMIE
enter.
ALONG THE OBSERVATION PLATFORM
WHICH IS REACHED BY ONE OR TWO
STEPS, IS A SECTION OF PIPELINE
SWERVING DOWN FROM THE CEILING
AND COMPLETELY TRANSPARENT.
CRAB R as they
enter to find
large pipe R fgd. THE DOCTOR AND JAMIE ARE
LOOKING AROUND THE ROOM.
THEY STARE UP AT THE PIPELINE.)

JAMIE: Is this the pipeline?

TELECINE 3 DOCTOR: Yes, part of it./All these
Their P.O.V. of pipes are a continuation of the
PIPELINE ROOM pipeline we found on the beach.

Duration: 32".

END TELECINE.

JAMIE: But you can see inside that
bit.

106A. 3 1
2-S A/B DOCTOR: The transparent part is for
checking for condensation. (WITH A
106B. WRY GRIN AT JAMIE) And anything
else that might get inside.

CAPTION:
CU of trans-
parent section.

106C. 3 1
2-S A/B. 24. INT. OXYGEN ROOM DAY.

107. 2 1 (21,A4) (VICTORIA IS TRYING TO A4/
CU KEYHOLE UNLOCK THE DOOR WITH THE
AID OF HER HAIRPIN. BUT
PULL OUT & WITHOUT SUCCESS.
TILT UP to SHE GIVES UP, PUTS THE
VICTORIA's face HAIRPIN BACK.
as she calls

(TK next)

- 45 -

SHE KNOCKS GENTLY
ON THE DOOR, CALLS
QUIETLY)

VICTORIA turns
towards Ventilator
& reacts.
Tighten to BCU.

VICTORIA: Hallo. Is anyone
there? Oh for goodness sake,
come on!

GRAMS:
SEAWEED
F./X.

(SHE KNOCKS AGAIN.)

She reacts.

SHE STOPS DEAD AS SHE
HEARS A 'POPPING' AND
HISSING NOISE BEHIND
HER. SHE SWINGS ROUND
TO LOOK IN THE DIRECTION
OF THE VENTILATOR
GRILLE. SHE CLASPS
HER HAND TO HER MOUTH
IN HORROR.

TELECINE 4

GRILLE opens. Foam bursts
through.
(Duration: 1.4")

END TELECINE.

CUT TO SEE THE VENTILATOR
GRILLE BURST OPEN AND
A MASS OF FOAM SURGE FROM
IT IN THE MIDST OF WHICH
WE SEE THE TENDRILS OF
THE WEED CREATURE, WAIVING
AND WEAVING. THIS IS
ACCOMPANIED BY THE
HEART-BEAT SOUND AND THE
HISSING AND POPPING
PREVIOUSLY HEARD. ZOOM IN
TO A CU. AS THE)

108. 3 1 (31, B3)
BCU STETHOSCOPE

GRAMS:
Carry
over seaweed
throbb-
on
perspective.

25. INT. PIPELINE ROOM. DAY

Widen to tight 2-S
DOCTOR/JAMIE

(THE DOCTOR HAS
HIS STETHOSCOPE PRESSED TO
THE WALL OF THE PIPELINE
TUBE. JAMIE'S FACE IS
PRESSED AGAINST THE TUBE
AS HE TOO LISTENS.

WE CONCENTRATE ON THE
TENSE EXPRESSION ON THE
DOCTOR'S FACE AS GRADUALLY WE
HEAR THE FAINT APPROACH
OF THE THUMPING, HEARTBEAT
SOUND)

DOCTOR: There it is! Can you
hear it Jamie!?

JAMIE: (EXCITEDLY) Aye! What is it?

DOCTOR: The same sound I heard in the pipeline on the beach. There's something inside the ...

(HE IS SHARPLY INTERRUPTED BY VICTORIA'S VOICE WHICH SEEMS TO ECHO ALONG THE PIPELINE)

GRAMS:

VICTORIA'S

VICTORIA: (OOV) Doctor ... screams. Jamie ...

JAMIE: Victoria!

They exit R fgd. DOCTOR: Victoria. Come on.

(HE LEADS JAMIE THROUGH A DOOR LEADING TO THE CORRIDOR)

Recording Break. Cameras and Artists reposition.

109. 4 G 26. INTERIOR. CORRIDOR. DAY.
(4G, ?FR, SM)

LS CORRIDOR.
DOCTOR & JAMIE
come through
doors in distance
& run twds.
camera

(THE DOCTOR AND JAMIE FOLLOW VICTORIA'S CALLS FOR HELP) GRAMS:
Victoria's
Screams.

VICTORIA: (O.O.V. - ON ECHO)
Doctor! Help

Docr
off corridor

JAMIE: Victoria! Where are you?

DOCTOR: (SHOUTING, LOOKING EVERYWHERE) Victoria....!

110. 3 H (3H, A4) /A4/
CU VICTORIA
H.A. 27. INT. OXYGEN ROOM. DAY.
watching Grill

CUT TO:

TELECINE 5

Foam surging through Grill.
(Duration: 25")

(VICTORIA COWERING AGAINST THE DOOR, EYES TRANSFIXED ON THE VENTILATOR GRILL. SHE IS GASPING FOR BREATH)

(WE CUT TO SEE THE
GRILLE. THERE IS
FOAM OOZING THROUGH
THE SLATS AND TENDRIL
OF WEED SNAKING THROUGH)

VICTORIA: (DESPERATELY) Doctor!

DOCTOR: (O.O.V.) Victoria!

END TELECINE

JAMIE: (O.O.V.) Victoria!
Where are you?

111. 3 H
BCU VICTORIA

(SHE COUGHS, ALMOST
OVERCOME BY GAS FUMES)

112. 4 C (4C.FR) FR
LS CORRIDOR

DOCTOR 28.
& JAMIE CORRIDOR. DAY.
come
around
corner
& past
cam.L.

(THE DOCTOR AND JAMIE
IN THE HALL NOW AS
VICTORIA'S CRIES FOR
HELP ECHO DOWN THE
PIPELINE)

VICTORIA: (O.O.V.) Jamie
Doctor. Please hurry!

113. 1 F (1F)
H.A. Wide
shot
Control 29. INT. CONTROL ROOM. DAY.
Room.

(ROBSON AND COMPANY
AS VICTORIA'S VOICE
ECHOS THERE.)

114. 2 H (2H)
LS IMPELLER ROOM.
ROBSON in 30.INT.IMPELLER
shot L/A. ROOM. DAY.

WE INTERCUT BETWEEN ALL
AVAILABLE SENS AS
VICTORIA'S CRIES FOR
HELP REVERBERATE ROUND
THE BUILDING.)

115. 1 F (1F)
Fast depress to
CS PRICE
31.INT.CONTROL HALL.

116. 2 H (2H)
CU ROBSON L.A.

32.INT.IMPELLER ROOM.

(3 next)

(on 2)

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117. 3 H (3H)

LS VICTORIA Sc.33.

H./A. 30. INT. OXYGEN ROOM. DAY.
foam &
seaweed
in fgd.

As she screams
ZOOM INTO BCU

(THE WEED TENDRILS
MOVE TOWARDS
VICTORIA EMITTING
A GAS-LIKE HISS AS
THEY DRAW CLOSER
TO HER)

ADD ECHO
ON SCREAMS.

C.U. VICTORIA:
SHE SCREAMS IN
TERROR)

118. 4
END ROLLER

End
Credits:

SUPERIMPOSE: FIRST CREDIT

Dr. Who
PATRICK TROUGHTON

then Roll on Q

TAKE OUT CAM.3.

Jamie
FRAZER HINES

Victoria
DEBORAH WATLING

Robson
VICTOR MADDERN

~~Far~~ris
ROY SPENCER

Price
GRAHAM LEAMAN

Guard
PETER DUCROW

Maggie Harris
JUNE MURPHY

Carney
JOHN GARVIN

Chief Engineer
HUBERT REES

Van Lutyens
JOHN ABINERI

Chief Baxter
RICHARD MAYES

Quill
BILL BURRIDGE

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continued/...

(on 4)

Roller continued.

Title music by KON GRAINER
and the BBC Radiophonic Workshop

Incidental music by
DUDLEY SIMPSON

Story Editor
DERRICK SHERWIN

Designer
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SUPER SLIDE 1:

Producer
PETER BRYANT

SUPER SLIDE 2:

Directed by
HUGH DAVID
BBC-TV.

FADE VISION

FADE SOUND

-fin-

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